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THE FATE OF VIENNA.

THE recent startling events at Vienna; the sanguinary insurrections; the flight of the emperor; the siege of the city by the forces under Windischgratz; its resistance, bombardment, and surrender, have been the most exciting items of intelligence by the last steamers. They will give more immediate interest to a sketch of the scene on which this part of the Revolutionary Drama of Europe is being acted.

Vienna is an Imperial city; the "Kaiser Stadt" of the wide and rich domain of Austria. Since the time of the first Maximilian it has been the residence of the Emperors of Germany, and of the princes of the House of Habsburg, all of whom have delighted to add to its magnificence and beauty. No city on the continent presents more substantial evidences of regal wealth and splendor; and few offer greater attractions to the traveller. There is something peculiarly striking in the situation and aspect of Vienna. The city itself, that rich prize which excited so often the cupidity and daring of the Turks, and under whose walls the infidel hosts were twice so signally defeated—in 1529 by Charles V., and in 1683 by the chivalrous Sobieski, now occupies but a small portion of the densely populated area included under the name. Its wide and lofty ramparts; its dark frowning walls; the deep fosse or ditch at their base; and the outer esplanade beyond, encircling the city in its entire circumference, still exist, but their warlike uses have long ago been abandoned, and they now serve the peaceful purposes of amusement and decoration. The ramparts are a promenade from which one looks down over the perpendicular wall upon the fosse, converted into a pleasure drive, while the esplanade beyond, now laid out in walks and parks, stretches like a green belt around the city, and divides it from the suburbs. These suburbs, which are in fact only an extension and overflowing of the city, contain the great majority of the four hundred thousand inhabitants of Vienna, and include some of its finest streets and buildings. Amongst these are the villas of the Princes Metternich, Lichtenstein, and Esterhazy, and the imperial palace of Belvidere, whose galleries of painting and sculpture are the chief pride and ornament of the capital. Within the walls, the streets are narrower, and the buildings that line them loftier, and

more magnificent. Poverty, the smaller trades, and the more economical citizens are banished to the suburbs; only the wealthier portion can afford to live in the immediate shadow of the grand palaces of the Austrian and Hungarian nobility (the richest of the continent), which crowd the streets of the city proper. More magnificent still, rises the vast pile of the imperial palace, a city by itself, including the library with its 300,000 volumes and rare manuscripts, the museum of antiquities, minerals, natural history, &c., the finest of their kind in Europe, the Theatre and Opera House, and every other appliance of royal luxury and taste; while the Cathedral of St. Stephen, with all its Gothic grandeur, and its lofty spire, conspicuous for miles, stands in the centre of the city, its noblest ornament and crown.

Vienna is generally compared to Paris. But the comparison conveys no idea of its distinctive character. Remote from the great routes of travel; hundreds of miles from any of the other cities of Europe; the centre of an old despotism, and a people not naturally inclined to change, it has nothing of the cosmopolitan brilliancy and exhaustless variety of the French capital. But it has a life and gaiety of its own, far more genuine and satisfactory, in which the quiet, Germanic good humor expands into something of Italian vivacity, and is tinged with a glow of Oriental luxuriance. In Paris, amusement is *distracting*, in Vienna it is relaxation. In Paris it is killing time; in Vienna it is making the most of it. In Paris, the Palais Royal, the Theatres, the fêtes, the balls, are refuges from *ennui* and the miseries of solitude; in Vienna, the Tanzsaal, the Prater, and the Volksgarten are crowded by lovers of gaiety for its own sake. Especially popular are the Volksgarten, and similar places of resort, where on golden summer evenings the people gather under the trees in crowds, and unrestrained and idle, as if to the singing of birds, or the falling of water, listen to the inimitable music of Strauss, the idol and darling of the Viennese.

The writer of these paragraphs happened to be in Vienna in the month of June, 1847, on Corpus Domini, the great festival of the year. It was a bright, beautiful day, and the streets were thronged with the population, all eager for the spectacle. And in fact, a more imposing sight is rarely to be seen than the procession which signalizes this anniversary of the Church at Vienna. The Emperor and Empress, accompanied by the whole Court, in full costume, escorted by the Hungarian and Italian guards, the most brilliantly equipped military corps perhaps anywhere to be found—with the clergy and ecclesiastic bodies, walk bareheaded through the principal streets of the city, stopping at intervals for religious services at altars erected in the public squares. It was hard to tell, which most to observe—the dazzling splendor of the imperial cortège; and the striking effect of the varied and splendid line as it moved slowly along the magnificent streets and squares; or the apparent satisfaction and delight of the populace as they gazed on this gorgeous display of royal pomp, and then dispersed to enjoy themselves contentedly in *cafés* and *casini*.

Perhaps it was the last time that an Austrian

Emperor shall venture to walk through the streets of his Kaiser-stadt. The same Ferdinand, who, on that Corpus Domini, passed so safely amongst his loyal and loving subjects, has twice since fled from them, and now commands their reluctant submission with cannons and bombshells. Again within the last five weeks has the gay capital been besieged and beleaguered, this time not by Mustapha and his unbelieving hosts, but by the armies of its own Sovereign, who was wont to delight in his paternal rule, and the hereditary title of "*pater patriæ*." The romantic solitudes of the Prater have been the scenes of battle and carnage. The very altar steps of St. Stephen have been stained with the blood of civil war. What is to be the fate of Vienna? At this moment it is difficult to conjecture. For the present the imperial party is successful, but its old stability can never be restored. All over Europe the iron hand of Revolution is shattering the finely wrought textures of grace and beauty, which centuries have spared and perfected. The grandeur and the wealth that have been the slow growth and accumulation of despotism, liberty in its quick, convulsive energy, is bringing to swift destruction. Such a catastrophe has lately been impending over the brilliant Austrian capital. It is no wrong to the spirit of Liberty to rejoice that it has been averted—but it may be that it is only deferred; and present exemption from its desolating effects has been dearly purchased, if at the expense of human rights delayed, and human tyranny perpetuated. The true patriots of Vienna, and some such it cannot be doubted there are, may still anticipate a final struggle for freedom. Should it come, they might learn the lessons of resistance from the lips of their oppressors, and adopt as their watchword the imperial motto which may still be read on the walls of the Kaiser saal of Frankfort,

Miser, qui mortem appetit;
Misericor, qui timet!

W. A. B.

A POEM BY THOMAS CAMPBELL.

BEATTIE, in his forthcoming memoirs of Campbell, purchased from the London publishers by the Harpers, has, particularly with reference to the poet's early life, a great mass of hitherto unpublished matter, of which, preparatory to entering upon a speedy analysis of the work for the *Literary World*, we present our readers the following from the English proof sheets. It is a first version of the "Battle of the Baltic," but in fulness of picturesque narrative, in its greater length, with certain differences (fine subjects of study in the effects of verse), it has the interest of a new poem.

THE BATTLE OF COPENHAGEN.

I.
Of Nelson and the North,
Sing the day,
When their haughty powers to vex,
He engaged the Danish decks,
And with twenty floating wrecks
Crowned the fray.

II.
All bright in April's sun,
Shone the day,
When a British fleet came down,
Through the islands of the crown,

And by Copenhagen town
Took their stay.

III.
In arms the Danish shore
Proudly shone;
By each gun the lighted brand
In a bold determined hand,
And the Prince of all the land
Led them on.

IV.
For Denmark there had drawn
All her might:
From her battle-ships so vast
She had hewn away the mast,
And at anchor to the last
Bade them fight.

V.
Another noble fleet
Of their line
Rode out, but these were naught
To the batteries which they brought,
Like Leviathans afloat
In the brine.

VI.
It was ten of Thursday morn
By the chime,
As they drifted on their path
There was silence deep as death,
And the boldest held his breath
For a time—

VII.
Ere a first and fatal sound
Shook the flood;
Every Dane looked out that day,
Like the red wolf on his prey,
And he swore his flag to sway
O'er our blood.

VIII.
Not such a mind possess'd
England's tar;
'Twas the love of noble game
Set his oaken heart on flame,
For to him 'twas all the same
Sport and war.

IX.
All hands and eyes on watch,
As they keep;
By their motion light as wings,
By each step that haughty springs,
You might know them for the kings
Of the deep!

X.
'Twas the Edgar first that smote
Denmark's line;
As her flag the foremost soar'd,
Murray stamp'd his foot on board,
And an hundred cannons roared
At the sign!

XI.
Three cheers of all the fleet
Sung Huzza!
Then, from centre, rear, and van,
Every captain, every man,
With a lion's heart began
To the fray.

XII.
Oh dark grew soon the heavens—
For each gun,
From its adamant lips,
Spread a death-shade round the ships,
Like a hurricane eclipse
Of the sun.

XIII.
Three hours the raging fire
Did not slack;
But the fourth, their signals drear
Of distress and wreck appear,
And the Dane a feeble cheer
Sent us back.

XIV.
The voice decay'd; their shots
Slowly boom,
They ceased—and all is wail,

As they strike the shatter'd sail,
Or in conflagration pale
Light the gloom.

XV.
Oh, death—it was a sight
Filled our eyes!
But we rescued many a crew
From the waves of scarlet hue,
Ere the cross of England flew
O'er her prize.

XVI.
Why ceas'd not here the strife,
Oh, ye brave?
Why bleeds old England's band,
By the fire of Danish land,
That smites the very hand
Stretch'd to save?

XVII.
But the Britons sent to warn
Denmark's town;
Proud foes, let vengeance sleep!
If another chain-shot sweep,
All your navy in the deep
Shall go down!

XVIII.
Then peace instead of death
Let us bring!
If you'll yield your conquer'd fleet,
With the crews, at England's feet,
And make submission meet
To our King.

XIX.
The Dane return'd, a truce
Glad to bring;
He would yield his conquer'd fleet,
With the crews, at England's feet,
And make submission meet
To our King!

XX.
Then death withdrew his pall
From the day,
And the sun look'd smiling bright
On a wide and woeful sight
Where the fires of funeral light
Died away.

XXI.
Yet all amidst her wrecks
And her gore,
Proud Denmark blest our chief
That he gave her wounds relief;
And the sounds of joy and grief
Fill'd her shore.

XXII.
All round, outlandish cries
Loudly broke;
But a nobler note was sung
When the British, old and young,
To her bands of music sung
"Hearts of oak!"

XXIII.
Cheer! cheer! from park and tower,
London town
When the King shall ride in state
From St. James's royal gate,
And to all his peers relate
Our renown!

XXIV.
The bells shall ring! the day
Shall not close,
But a blaze of cities bright
Shall illuminate the night,
And the wine cup shine in light
As it flows!

XXV.
Yet, yet, amid the joy
And uproar,
Let us think of them that sleep
Full many a fathom deep
All beside thy rocky steep,
Elsinore!

XXVI.
Brave hearts, to Britain's weal
Once so true!
Though death has quenched your flame,

Yet immortal be your name!
For ye died the death of fame
With Riou!

XXVII.
Soft sigh the winds of Heaven
O'er your grave!
While the billow mournful rolls
And the mermaid's song condoles,
Singing glory to the souls
Of the Brave!

GERMAN PUBLICATIONS IN THE UNITED STATES.

Franz Löher.—History and State of the Germans in America. (Geschichte und Zustände der Deutschen in America.) Cincinnati: Eggers & Wulkap. 1847. 8vo. pp. 544.

Charles L. Fleischmann.—The North American Farmer. (Der Nord Amerikanische Landwirth.) New York: R. Garrigue. 1848. 8vo. 297 Engravings. pp. 399.

Hermann E. Ludewig.—Report on Emigration Matters in Germany. (Bericht über das Deutsche Auswanderungswesen.) New York: Printed by Uhl. 1848. 8vo. pp. 18.

COMPARED with the immense literary productivity of the German Fatherland, the book-making propensities of our adopted German citizens seem to be particularly limited; and it is but very lately that publications in the German language, of more general interest and worthy of notice, have been issued in the United States.

The Travels of Dr. Wislizenus to the Rocky Mountains (St. Louis, Mo., 1839, 12mo.) is to our knowledge the first of these publications. The Western Country (das Westland) was edited by Messrs. König, Nyefeldt, and Dr. Engelmann, of St. Louis, two years before, but like the "Atlantis" of Dr. Rivinus, now of Chester, Pa., was printed and published in Germany, so that it cannot come to our consideration here.

The learned Germans who have come to our shores and written books, have done so in the English language, and this we can find but proper. For our community is an Anglo-American one; the English is the language generally and exclusively used for instruction as well as for all public purposes, and every attempt to adopt the German language together with the English, in our public documents, has always proved a failure. The best instructed Germans themselves, when called upon for an opinion on this subject, were against a plurality of languages, and the tongue in which our Constitution is conceived, written, and published, is certainly the best and most proper for carrying out its blessings, and for use in our public and private relations.

There are, however, some subjects which, from their own nature, are better treated in German; and among them are the three publications which appear at the head of this article, and of which we here give a short notice.

The first named of these publications, Mr. Löher's book, was written by its author during a tour through the United States, which he undertook for the purpose of becoming acquainted with the state of our German population. Mr. Löher had already published some lectures delivered by him in Cincinnati during the winter of 1846-47, on the Importance of the German People in the History of the World, lectures which were adapted by him to the presumptive or real predilections of his hearers, and which from their claiming for everything which is good in this our country, a German origin, had been most decidedly disapproved of by our more enlightened Germans

themselves. The letters written on this subject from St. Louis, to the weekly German "Schnellpost," of the 9th and 16th September, 1847, are the best evidence of this, and we must excuse the patriotic exultations of the lecturer, on the score of his probable intense desire to please the hearers he had to deal with. Mr. Löher, however, did not content himself with imposing the views he held on the pre-eminency of our German citizens and settlers upon his actual hearers; he wanted a larger audience, and composed the apotheosis of our German population, which is contained in the work above mentioned. His "History and State of the Germans in North America," is entirely conceived in a mere sectional feeling, and he seems utterly unable to form any idea of a great political community entered into without respect to former national ties. He therefore constantly places in opposition to each other, the American and the German interests; he claims for his countrymen every merit from the discovery of this continent, and the Declaration of Independence, down to the composition of the simple tune of Yankee Doodle; and he writes just as if our Union were to be nothing but a field for the future inevitable greatness of what he calls New Germany. He grants us not even the Anglo-Saxon descent, but like Fallmerayer, who sees in the present Greeks nothing but a base Slavian population, he calls us "Celts-Iberians," and considers us but too fortunate to be the threshold of the Teutonic greatness he dreams of.

Now with all possible deference to the real merits of German settlers, citizens, and inhabitants, we must say that the Anglo-Americans stand a little higher than Mr. Löher seems able to understand; and while we admit that the Germans coming to our shores are for their diligence, sobriety, patience, and tranquillity, among the most respectable immigrants we can get, we nevertheless must utterly deny a separate political importance or merit to these settlers, who, with all their individual virtues, bring over also the political misery and dissensions of their former homes, and prove therefore very often unfit for self-government in our great political community.

Mr. Löher's book, bearing on every page the signs of this unhappy tendency to elevate our German population at the expense of the Anglo-Americans, loses a good deal of credit, and the great haste and precipitation with which the rich materials Mr. Löher has brought together, are arranged, does not supply the loss thus created. We willingly admit that our historians, and Bancroft at their head, did most partially overlook the part our German population took in the history of the settlement of our great country; but to give to this population such a lion's share as Mr. Löher wants to set apart for them is abortive, ridiculous—nay, impudent. It seems as if Mr. Löher had made use of the different sources from which he has compiled his history, merely for the purpose of distorting them into subserviency to his one idea. His exaggerations are sometimes perfectly frantic. A candid reader will find on every page the proofs of this; and the silence with which Mr. Löher's work has been received, even by his countrymen, shows beyond question that they have towards it the same feelings we have expressed—that they are ashamed of the use of so many valuable materials merely for the formation of a New-Germany humbug.

Mr. Löher has apparently felt this himself; for in the preparations he made here, before he left us, for an English translation of his book,

he was anxious, not merely to get it translated, but at the same time to have it made palatable to the American reader. He would have been the man to write the well known six lives of one and the same presidential candidate; a fact which speaks well, perhaps, for the versatility of his pen, but certainly not for the candor of his intentions.

One merit, however, Mr. Löher's work has; by indicating the sources from which the work was compiled, it gives a hint to the future historian where to gather the materials of a history, which our numerous German population would have long since had, but for the lack of those higher intellectual wants which agitate our Anglo-American citizens. A history of the settlement of different parts of the United States by German immigrants, compiled from German and American sources, and from researches to be instituted at the different places settled, would be a valuable contribution to our stock of historical literature. But whoever writes this history must first have lived a little longer with us, to find out the difference between the German life on the one side of the Atlantic and that on the other, and must not strive merely to please a public, whose claims to a thorough understanding of our institutions are anything but unquestionable. He should take the stand of an enlightened and intelligent man, who repudiates and condemns any attempt to raise collisions, divisions, and hostile feelings among American citizens, by reason of their different birth-places either here or in Europe, and to array these classes the one against the other, and to excite them to vulgar prejudices. For this is an outrage upon the great and benevolent principles of our constitution, and upon our laws so equitable for even foreigners who seek shelter under their jurisdiction.

We are sorry that Mr. Löher, whose versatility and talent for improvised composition we acknowledge, has so thoroughly and so wilfully missed the great aim of history, and thus degraded his very readable book to a mere party scrawling.

Mr. Fleischmann, the author of the second work above-mentioned, has of late been well known by his Notes on a European tour, annexed to the last Report of the Commissioner of Patents. A German by birth, but already some eighteen years in this country, and thoroughly and practically acquainted with American and European agriculture, he undertook to furnish his emigrating countrymen with a guide to American husbandry; and the general approbation with which this work has been received here, is certainly well deserved. Under fourteen heads he speaks of nearly everything that the settler in our country should know, and in two hundred and forty-seven illustrations he teaches the new-comer more than the same number of pages of reading matter could do. Mr. Fleischmann's work gives in every part the truth, the whole truth, and nothing but the truth. Far from flattering the prejudices, as similar publications in Germany, got up by private speculation, often do, he does not deny the peculiarities in the German character which make the German settler particularly useful and acceptable to our country; but he recognises at the same time the full worth of the genuine American character, and no better refutation of Mr. Löher's bombastic declamations could have been written, than what Mr. Fleischmann says—pp. 334-336—on the so-styled "*German element*" of our country, as compared with the American character.

Mr. Fleischmann's work is an eminently

practical one, and he deserves much credit for having given to his former countrymen instructions so useful and so valuable. For among the immense mass of German publications on our country there was, before this, not one which was of real service to the German settler in establishing his new home among us. Mr. Fleischmann relies entirely upon American authorities and his own experience, and while there is no doubt that he is able to teach us many things from the old countries, he has most advantageously to himself shown how apt he was to learn in this his adopted country, to which he has long been united by every tie of family, position, and sympathy.

Mr. Garrigue, our German bookseller and importer, deserves much credit for having published Mr. Fleischmann's work, which, we have no doubt, will prove profitable for his well arranged and solidly conducted business.

The third of the German publications we notice at the head of this article, is Mr. H. E. Ludewig's report on emigration laws, &c., in Germany. This is a report made to a benevolent Emigration Society of our city, called the "Volkverein," which for two years past has been indefatigably and efficaciously engaged in protecting their immigrating countrymen against the many frauds and abuses to which they are exposed—frauds and abuses which, it is a shame to say, are almost exclusively practised upon them by some of their fellow Germans. Mr. Ludewig, as the Vice-President of this Society, undertook, from his thorough acquaintance with the laws of Germany and all that concerns emigration from his native land, to give in their report a review of all that has been done in Germany during the last two years to protect and aid the masses who yearly leave their homes to seek new ones in foreign countries. We never dreamt of such ever wakeful interest of the Germans in Emigration matters, but we see that in this respect also old Germany proves what she always has been in other things, a busily engaged bee-hive.

The report of Mr. Ludewig, which was printed at the request and expense of the "Volkverein," and is therefore not for sale, must prove particularly interesting for our city, which is the great entrepôt of our foreign immigration, and is therefore more deeply connected with foreign emigration matters than any other city in the Union. The report reviews the laws on the subject of emigration made by the different States of Germany, makes us acquainted with two weeklies and one quarterly exclusively devoted to emigration interests, and shows finally what associations have been formed to protect or to promote Emigration to foreign countries. Quite surprising indeed is a list of some thirty emigration projects to the four parts of the world, besides Europe, started and patronized in Germany during the last two years, and the instructions given to the Brazilian Minister to Prussia, Mr. Caralho, in 1847, to take as much advantage as possible of the migrating propensities of the German people, seem to be exceedingly well adapted to a country so much in want of population as the Brazils. Wherever we look on the globe and find that emigrants are wanted, old Germany is certainly the land that will furnish them, and it is indeed wonderful to see how the German press will sometimes take up and patronize schemes for emigration, the success of which is against any probability, nay even against common sense.

We recommend the report of Mr. Ludewig to the perusal of all those of our countrymen who are connected with the foreign immigra-

tion, as a document compiled with great diligence, knowledge, and care. German emigration is without doubt an object of too great importance to the owners of our public and private lands for any really valuable contribution to the understanding of its movements to be otherwise than thankfully received. And such a contribution is the report of our adopted citizen, Mr. Ludewig, and that it is so considered also in Germany we infer from several reprints of this report in Germany and from the high encomium bestowed upon it by the German press.

The unhappy troubles which since the Spring of this year have pervaded Germany, and in fact the whole of the old continent, will bring to our shores many of the better instructed Germans, who will not only be useful as settlers of wild and uncultivated lands, but also in the higher fields of mental and intellectual labor. May they follow the example of such of their countrymen as Follen, Lieber, Wislizenus, Fleischmann, and Ludewig, and make it their principal aim to become true Americans, and to employ their genuine German virtues in filling well the high station they are called upon to hold as citizens of these United States!

ROMANCE OF YACHTING.

The Romance of Yachting; Voyage the First.
By Joseph C. Hart, Author of *Miriam Coffin*, &c. Harper & Brothers. 1848.

No one, certainly, can complain of a want of variety in this volume, or of any of that old fashioned dignity and reserve which formerly attended the making a book. Mr. Hart is a modern decidedly, and, of all moderns, the most modern, helter-skelter, and slap-dash. His book is as capricious as his yacht, tumbling about in all seas and before all winds. We question whether Addison would have allowed it to be literature at all. If in any quarter of the world, a member of the fast dying out race of critics survives in any tolerable vigor, we can imagine the gusto with which he would shake to pieces the "Romance of Yachting." What a splendid treat it would have been for the Quarterly twenty years ago! But there is now no king in authorship, and every capricious book-maker writes just what verses and prints what prose he pleases with impunity.

Mr. Hart has in the early pages of his work instructive selections from the Connecticut Blue Laws and the Dutch Antiquarianism of Dr. O'Callaghan, followed by several extracts from a nautical log, which is in a high mood of animal spirits and composition, with sundry specimens of the vernacular. We are next called to take a hand at a bull-fight in old Spain and then—set down to a digest of the thrice sodden commentators on Shakspeare, who, according to Mr. Hart, is an author fast passing into oblivion, and who once owed his success to his indecency! There is something after this on Duff Gordon Sherry and Anthony's nose.

The reader may be curious to know in what language Shakspeare is dispraised.

"He grew up," we are told, "in ignorance and viciousness, and became a common poacher—and the latter title, in literary matters, he carried to his grave. He was not the mate of the literary characters of the day, and no one knew it better than himself. It is a fraud upon the world to thrust his surreptitious fame upon us. He had none that was worthy of being transmitted. The inquiry will be, who were the able literary men who wrote the dramas im-

puted to him?" In pursuit of this inquiry we are treated with references to Anthony Munday, Henry Chettle, Robert Greene, Christopher Marlowe, George Peele, *et al.* The truth is, if there was no direct testimony on the subject from external authority, the innate evidence of the plays themselves would show them to be written by one great man; and as they are not to be attributed to the greatest contemporary dramatic authors, as Jonson or Massinger, whose works are very distinct, Mr. Hart, in denial of their authenticity, is driven upon the absurdity of assigning the greatest compositions of the English language to inferior hands.

It might have been well for Mr. Hart, while on his historical investigations, to have fallen in with the "early folios," of whose existence he appears entirely unconscious.

With reference to the value of the writings, this is Mr. Hart's language:—"The plays Shakspeare purchased or obtained surreptitiously, which became his 'property,' and which are now called his, were never set upon the stage in their original state. They were first spiced with obscenity, blackguardism, and impurities, before they were produced; and this business he voluntarily assumed, and faithfully did he perform his share of the management in that respect." And, omitting coarser repetitions of the idea, again, with reference to an American Minister's use of the expression in England, "Americans speak the language of Shakspeare;"—"under favor he did us great injustice, and heaped upon us an egregious wrong; for whoever speaks the language which Shakspeare used, speaks in the language of the Five Points, or of the obscene Fishwomen of England."

But enough. This is the talk of a man talking for effect, and to very poor effect too. It is a curious result of an overdose of what is called "spicy matter" in a book, that it attains the very end sought to be avoided.

The "spirit" of Mr. Hart's Yachting matter is in better keeping. We may allow a man at sea, or knocking about at foreign ports, a freer use of his mother tongue,—there is some life in the thing, e. g. this anecdote of a

BUFFALO-MAN AT SEA.

Our first mate sent for me on deck to take a fair look at the angry sea. I remained long enough, in the deluge of the rain storm and overpowering gale, to hear him spin a yarn from his never-failing fund of anecdote. "I once sailed," said he, "with a passenger hailing from Buffalo, in York State, who kept insisting that the lakes upon the borders of New York had bigger seas and harder gales than were ever experienced on the ocean. One day, when we had a storm, a perfect match for this, I thought I could out-brag him a little; and so I got him on deck. 'There, sir,' said I, 'have you ever seen anything to match that, on your York lakes?' He looked a moment aghast—'Hell and Scissors!' exclaimed he, 'I give up to that!' and down he dived into the cabin perfectly satisfied. I heard no more after that," said the mate, "of the big seas and the awful storms upon the lakes, from the Buffalo-man."

The following is as good.

A CHRONOMETER.

Another commander of the same family, being recommended to try a Chronometer, whose virtues in determining longitude he had heard greatly extolled, returned the instrument to the maker after the voyage, exclaiming with sovereign contempt, "D—n the thing; I put it in my binnacle, and didn't find that the schooner went a bit the better for it! It's of no use any how you can fix it."

ANTONIOS AT CADIZ.

Every other man and boy seemed to bear the

name of *Antonio*. Pedro, and José, and Alfonso, were ever crying unto Antonio! The name was shouted, and banded about from one end of the landing-place to the other, sometimes in a tone of voice rivalling the trumpet, and as often in the shrill piping cry of boyhood: *Antonio-o!* *Antonio-o-o-o!* Sometimes the Spanish method of drawing the name was not quite long enough to reach the object intended; and then another impatient syllable would be added, thus—"Antonio-o-ha!" Figaro himself could not be more distracted with his customers, than this same Antonio with the calls upon his name.

FAIRY TALES AND LEGENDS.

Fairy Tales and Legends of Many Nations.
Selected, newly told, and translated, by C. B. Burchhardt. Illustrated by W. H. Walcott and J. H. Cafferty. New York: Baker & Scribner.

WE are glad to see the fairy element which appeals to, and develops the imagination, provided for by our publisher in books like this: they are a necessary counterpoise in our practical and hand-diary community, to the literal school book, and matter of fact treatises of science. Germany appears to be the fruitful mother of the legend and the child's story, and has colored, and is coloring, the literature of the world with peculiar tints derived from her stores. It is scarcely more than half a century ago when that country was as poorly off as ours at the present moment, for influence through its national writings. It has fairly fought for, and honestly, its present proud position. Ours remains to be secured, and we are not wanting in elements peculiar to ourselves to secure, if rightly employed, consideration in the world of letters. Many of the stories in the present collection are from German sources; but of the origin of many others we are not advised by any references, which we regard as an oversight by the editor. As far as we can judge, the legends are well rendered, with a slightly foreign sense in some terms of expression—and altogether we have a most agreeable and seasonable book. It is published, as everything from this house, in excellent style, with clear type and substantial paper.

NEW ENGLAND SATIRE.

The Biglow Papers. Edited with an Introduction, Notes, Glossary, and Copious Index. By Homer Wilbur, A.M. Cambridge: Nichols. 1848.

MR. BIGLOW's squibs on the Mexican War and the Southern Slavery Question, are familiarly known to the people of the North through the Boston newspapers. One in particular, levelled at the sentiments of a certain John P. Robinson, on the question of General Cushing's election in Massachusetts as a war candidate for Governor, has gone the rounds, and may be regarded as the hit of the volume. The staple of ideas is obvious. The inconveniences of war and slavery are argued incontrovertibly, while the writer endeavors, with occasional success, to keep himself out of the platitudes incident to so well worn a theme. The sauce in which this bare-boned frog is dressed, *à la française*, is made up of equal parts of scraps of old book reading, put in the hands of a New England Parson, and a Yankee dialect, "which this pedant most affects;" in the haste of confection, knocking the cover from the pepper-pot, and swamping instead of seasoning the whole affair. In his zeal, too, to be witty, Mr. Biglow commits some graver faults, traceable perhaps to his Puritan ancestry, of an over familiarity with the Scriptures. But the stiffness of the

Praise God Barebones of the old sect is more endurable than the flippancy of the new. It is astonishing how quickly one species of cant turns over into another. There is nothing in the objects of the satire more questionable than the following from Biglow himself:—

We were gittin' on nicely up here to our village,
With good old ideas o' wut's right an' wut nist;
We kind o' thought Christ went agin war an' pillage,
An' thet epyletts worn't the best mark of a saint;
But John P.
Robinson he
Sez this kind o' thing's an exploded idee.

Ex fer war, I call it murder,—
There you hev it plain an' flat;
I don't want to go no furder
Than my Te-tyment fer that;
God hez zed so plump an' fairly
It's ez long ez it is broad.
An' you've got to git up airy
Ef you want to take in God;

or this last push of sound and fury, an exquisitely refined representation of Mr. Calhoun's logic and arguments:—

"Here we stan' on the Constitution, by thunder!
It's a fact o' wich ther's bushills o' proofs;
Fer how could we trample on't so, I wonder,
El't worn't thet it's oliers under our hoofs?"
Sez John C. Calhoun, sez he;—
"Human rights haint no more
Right to come on this floor.
No more'n the man in the moon," sez he.
"The North haint no kind o' bismess with nothin',
A'n you've no idee how much bother it sakes;
We aint none riled by their frettin' an' frothin',
We're used to layin' the string on our slaves,"
Sez John C. Calhoun, sez he;—
Sez Mister Foote,
"I should like to shoot
The holl gang, by the gret horn spoon!" sez he,
&c., &c.

or this application again of a scriptural text:—

"I do believe in special ways
O' prayin' an' convertin';
The bread comes back in many days,
An' buttered, tu, fer sartin;—
I mean in prayin' till one busts
On wut the party chooses,
An' in convertin' public trusts
To very privit uses."

"As regards the provincialisms," says the writer, "to be met with in this volume, I may say that the reader will not find one which is not (as I believe) either native or imported with the early settlers, nor one which I have not, with my own ears, heard in familiar use." The author's experience transcends, then, that of our distinguished archæologist, John R. Bartlett, Esq., who, in his "Dictionary of Americanisms," does not pretend to have heard the half of what he has set down. Mr. Biglow gives us

A PASSAGE OF SHAKSPEARE IN THE YANKEE.

"Neow is the winta av eour discontent
Med glorious summa by this sun o' Yock,
An' all the cleouds thet leowered upon eour heonso
In the deep buzzam o' the oshin buried;
Neow air eour breows bound 'th victorior wreaths;
Eour breused arms hung up fer monimunce;
Eour starn alarums changed to merry meetins,
Eour drefle marches to delightful measures,
Grim-visaged war hath smothered his wrinkled front,
An' neow, insid o' mountin' bareb'd steeds
To fright the souls o' fertle edverseries,
He capers nimbly in a lady's chamber,
To the lascivious pleasins av a lout."

There is merit in the ease with which this dialect is adapted by the author, though the work may sometimes excel the material. The Glossary and Index are very clever.

GLOSSARY.

C.

Calrd, carried.
Caira, carrying.
Caleb, a turncoat.
Cal'late, calculate.
Case, a person with two lives.
Cockerel, a young cock.
Cocktail, a kind of drink;
also, an ornament peculiar to soldiers.
Convention, a place where people are imposed on; a juggler's show.
Coons, a cant term for a now defunct party; derived, perhaps, from the

fact of their being commonly up a tree.
Cornwallis, a sort of muster in masquerade; supposed to have had its origin soon after the Revolution, and to commemorate the surrender of Lord Cornwallis. It took the place of the old Guy Fawkes procession.
Crooked stick, a perverse, forward person.
Cunnile, a colonel.
Cux, a curer; also, a pitiful fellow.

WHERE WE ARE GOING TO.

Model Men, modelled by Horace Mayhew, sculptured by H. G. Hine. New York: Harper & Brothers.

This little waistcoat-pocket volume, apparently a fac-simile of the London edition, is just what the author in his model preface describes it, a bag of filberts, which you may shake up and pick from at your leisure, after dinner; taking your chance for an unsound or a savory nut. The odds are decidedly in favor of Mayhew. Of the twenty sketches, fifteen at least are palpable hits, and bring down the subject by a shot in a vital part. The model Tailor has, perhaps, the advantage of all the others, in completeness and a certain suavity of style, which, while it conveys the most delicate satire, almost persuades us that to be "done," "done brown," and "done up" as this gentleman is in his ambition to sustain his character of model tailor, is a thing greatly to be desired and struggled for. The precision with which his character—one of the last to attain perfection—is sketched, in all its relations and bearings, in the various nice contingencies and positions of responsibility into which it is thrown in a community where coats and "pants" have become an elegant necessity—convinces us more than anything else of the mature and advanced civilization of the British Empire. We have no such creature in New York—nor can we, by any possibility (this side of a miraculous creation of a king, court, and orders of nobility) under a hundred years. Of most of the characters sketched in this little book, the model Husband, Bachelor, Magistrate, and so on, we have, among ourselves, faint outlines and promises; but scarcely any of them in the last stages of development and ripeness. We must, however, in the inevitable progress of things, come to them one of these days—and this book is curious, as showing us in a small way, where we are going to.

Le Bijou Musical, choix de solos, duos et trios des Opéras modernes les plus populaires et d'autres ouvrages de Verdi, de Mercadante, de Donizetti, de Rossini, de Bellini, de Blangini, et d'autres maîtres, en Italien, en Français et en Espagnol. Arrangé avec des accompagnements de Piano ou de Guitare; le tout constituant la plus élégante collection qui, dans ce genre, ait été jamais publiée à l'usage des Cercles particuliers. Arrangé par Antoine Laurent de Ribas. Premier Numero. Boston: published by Joseph A. Quimby, No. 35 Cornhill. 1849.

We cordially recommend this beautiful collection of gems from the most popular Operas lately presented in this country, to the attention of musical amateurs. All who are desirous to possess in a permanent form the delicious mazes of harmony they have listened to from the stage, have now an opportunity at a very trifling comparative expense. The Operas of Donizetti, especially Lucia di Lammermoor, furnish a considerable proportion of the present number. Many brilliant pieces of music set to French and Spanish words, the last by composers of the same nation, vary the character of the contents of the volume. The appearance of the work answers to the intrinsic excellence of the music, making it a most suitable and elegant present for the approaching holidays. We are rejoiced at this indication of the spread of a refined and elegant taste in music, and hope that the enterprising publisher may be properly encouraged.

An Oration before the Zelosophic Society of the University of Pa. May 18, 1848. By Henry Reed. Phila.: Geddes, 1848.

A DISCOURSE characterized by the amiable spirit and mature views of the author, addressed familiarly to a class of students entering upon

the world. The distinction between general and special, or professional education, is well stated, to the due vindication of the one, in art, poetry, &c., without lessening the sense of obligation in the other. The suggestions on the Revolutions of Europe and the duties of freedom, are timely and profitable. Several pages of valuable notes add to the interest of the oration.

Hans Andersen's Story Book: with a Memoir by Mary Howitt, and Illustrations. Francis. 1849.

A TREASURE house of wonder and invention for children, coupled with a fine culture of the sensibilities, and a sense of nature and possibility in the wildest passages. We know no writer who is a greater favorite with children (aye, and grown people too), or more deservedly so. A common sense fantasy, distinguished from the usual German moonshine, is the characteristic of Andersen's stories. He puts life in inanimate but tangible objects, always naturally and simply; and oftentimes the moral of his stories is unsurpassed by any world-used fable of Æsop. "The Emperor's New Clothes" is a capital satire, admirably told, with a thousand applications. This edition of Mr. Francis contains also, the poetical "Picture Book without Pictures," the collection of "The Shoes of Fortune," &c., &c.

Tales from Shakspeare. By Charles and Mary Lamb. With 40 Engravings. Francis. 1849.

THIS well-known work has long been a model for compositions of its class. Though intended originally for children, it is written with a purity of style, and informed throughout by a spirit of reverence which may charm readers of every age. The tone is Shakspearean, much of the language of the original being incorporated with the narrative. The volume is not only a suitable introduction to Shakspeare, but a fine discipline for the young mind in the taste, purity, and strength of the language. There are very few such volumes which can be furnished to children; and it is an injustice to withhold from boy or girl, Charles and Mary Lamb's "Tales from Shakspeare." The illustrations, reissued from a series of American wood engravings by Anderson, are forcible and suggestive.

Paul and Virginia. By Bernardin de Saint Pierre. With a Memoir of the Author, embellished with illustrations and engravings in tint by Devereux. Philadelphia: Hogan & Thompson. 1848.

THE Preface tells us that, in this beautifully printed edition of this old classic, "the entire work of St. Pierre, never before published in the United States, is now presented to the public; all the previous editions having been disfigured by interpolations, and mutilated by numerous omissions and alterations, which have had the effect of reducing it from the rank of a Philosophical Tale, to the level of a mere story for children." We still must think, however, that the story is more than the philosophy, for while exceptions may be taken to the latter, the picturesque incidents of the tale, the tropical climate, the grouping of Paul and Virginia, will hold their place in the gallery of Classic Fictions. The attractive points of the story are brought out in the title page and vignette, printed in colors, and the tinted engravings by Devereux; rendering it altogether the most acceptable edition of the work yet printed in this country.

History of the War between the United States and Mexico, from the commencement of Hostilities to the Ratification of the Treaty of Peace. By John S. Jenkins, author of "The Generals of the Last War with Great Britain," &c. Auburn: Derby, Miller & Co. 1848.

A HISTORY of the late war prepared for popular circulation. The writer takes a patriotic view of his subject. His narrative of the commencement of the war would, we presume, not displease Mr. Polk. He follows the campaign

throughout with industry and spirit, drawing from public documents, diplomatic correspondence, and the newspaper letter writers by the way. More facts, we believe, are brought together than in any single publication of the kind. The narratives of adventure in California, Col. Doniphan's march, and other passages, are told with interest; the writer evidently seeking to make a useful book. The portraits and illustrations of scenes are numerous; the mechanical execution of the whole work being highly creditable to the Auburn publishers.

Foot Prints by R. H. Stoddard. Svo. Spalding & Shepard. 1849.

A MODEST collection of first poems of considerable merit. The "Portraits" at the opening are pleasantly executed. The Church of Rheims, Harley River, Time and Love, are all agreeable poems. "Oblivion," has a too close resemblance to the poem, "To the Past," by Bryant. We quote the following sonnet as a fair index of the volume:—

AUTUMN.

HAIL, AUTUMN! Monarch of the mellow year,
Steward of Nature's bounties, scattering round
With liberal hands to us, poor almsmen, cheer,
Making our hearts with joyfulness abound.
Fantastic Masquer! in how many shapes
Dost thou appear to us, in vineyards now
A wreath of fadeless ivy on thy brow,
And in thy hand a bunch of purple grapes!
A thresher, mottled o'er with dust of gold
That rises from his flail—a reaper old,
Beside the sheaves asleep the noontide hours;
With Plenty, orphan of the Summer sweet,
Thy little Nephew sitting at thy feet,
Weaving a coronet of oaten straw and flowers.

Select Christian Authors; with Introductory Essays. 2 vols. Svo. Carter & Brothers. 1848.

A COLLECTION, in good library form, of a series of well proven works on practical Christianity, including Leslie's Short and Easy Method with the Deists, Lyttleton's Observations on St. Paul, Doddridge's Evidences, Bates's Essay on the Divinity of the Christian Religion, Owen on the Self-Evidencing Light of Scripture, Baxter on the Danger of Making Light of Christ, Edited, with remarks on the several authors, by Chalmers; Memoirs of Rev. Thos. Halyburton, with an Essay by Rev. David Young of Perth; Wilberforce's View of Christianity, with an Essay by Bishop Wilson of Calcutta; Doddridge's Rise and Progress of Religion in the Soul, with an Introduction by John Foster; Adams's Private Thoughts on Religion, the Essay by Bishop Wilson; Howe's Redeemer's Tears wept over Lost Souls, the Essay by Dr. Gordon of Edinburgh, and Thomas A' Kempis' "Imitation of Christ" closing the volumes, with an Essay by Chalmers. The standard works thus chosen for circulation, in a popular mode of publication, are greatly increased in value by the appropriate, illustrative, yet independent essays which accompany them.

Poems of Religion and Society. By John Quincy Adams. With Notices of his Life and Character by John Davis and T. H. Benton. Graham. 1848.

MR. ADAMS's fondness for writing verses is well known. They are generally of a didactic moral strain, and even where there was most appearance of fancy somewhat cold and barren. They might as well for the most part have been written in prose. Still they furnish a not unprofitable collection in this volume. The 13th Satire of Juvenal which is here printed, was one of the finest specimens the writer could have chosen for his peculiar vein. The whole is interesting as a study of the habits of mind of the late honored Statesman.

The Bible Expositor. Carter & Brothers. 18mo. 1849.

A CONDENSED little volume, containing the matter of an octavo in confirmation or illustration of texts of Scripture, from the observation of travellers, &c., first published under the direction of the Society for the Promotion of Christian Knowledge. The value of its plan is

obvious. The excellence and cheapness of the book, which is illustrated by numerous valuable Engravings, commend it to the widest circulation.

Light on Little Graves. Philadelphia American Sunday School Union. 18mo.

A SELECTION of poetry in a beautifully printed volume, embracing touching passages from Keble (Bereavement), Leigh Hunt (To a Child during Sickness), Tennyson (New Year's Eve), Mrs. Southey (To a Dying Infant), Hood (The Death Bed), Moultrie (The Three Sons), &c. Though there is something from Wordsworth, we did not find his simple poem, "We are Seven," which would still further enrich this affectionately prepared little volume.

A NEW series of the "*New England Offering*," written by females, who are or have been Factory Operatives, edited by Harriet Farley, has been commenced in the present year. The work still maintains the reputation which attracted so much attention in Europe on its first appearance, where, from the peculiarity of the source whence it sprang, a selection of its articles was published in a volume by Charles Knight. The Magazine is issued monthly, at one dollar a year, and is well worthy of a liberal support.

BOSTON CORRESPONDENCE.

BOSTON, 24 November, 1848.

THAT venerable friend of humanity, the "ruler of the inverted year," has favored our metropolis with an early call. He arrived last Monday morning, and having shaken the snow from his garments, seemed to have arranged matters for a long visit. But the warm reception with which an individual of his proverbial coldness and stiffness of manner was greeted, seems to have hastened his departure, and the winter of our discontent is once more made glorious summer. Monday was a model winter day. A drizzling rain added its moisture to the snow which had fallen during the night,—a raw, northeasterly wind swept through the wet and dirty streets,—and the heavy canopy of smoke, which hung over the city, lent an additional shade to the natural darkness of a stormy sky. It was a day to keep everybody within doors, and to make everybody who was obliged to "bide the pelt-ing of the pitiless storm," most unchristianly envious of those who could sit

"Around the radiant fireplace enclosed
In a tumultuous privacy of storm."

It was a day for any man who had a comfortable room, a clear conscience, and money enough to carry him through twenty-four hours,—to hug himself in the very fulness of his joy.

After all, let people talk as they may about the joys of wealth, and the accursed slavery of the desk, there is no pleasanter or more independent life than that of the man who, secure of a moderate subsistence, toils on with his pen, during such days as these particularly, and at nightfall rushes to his cheerful home, where a wholesome dinner having been disposed of, while a comfortable fire "yields glory to the walls and faces in the sitting-room," he sits himself down, well slipped, to enjoy an evening with his books and pleasant little wife. Mark me—the mode of life may be a laborious one, but he who leads it is free from all the harassing cares that vex the merchant and the capitalist: that home may be a cheerful one though it is humble—let the cultivated mind outweigh the slender purse, and it is more truly a home than the most princely mansion, where liveried lackeys linger round the door. Contrast the humble home of Charles Lamb with

those gorgeous residences, so familiar to us all, where elegant imbecility and pampered pride dwell, with ungratified desires, amid all the luxuries which the golden East, "from silken Samarcand to cedared Lebanon" could furnish them,—and let the heart answer, as it will,—

"There is no poverty but of the soul!"

The political contest of 1848 is finished at last—thank heaven! The lanterns, and torches, and banners, the misrepresentations, ill-humor, and all other humbugs generally pertaining to a political campaign are now buried:—I would only say "*Requiescant in pace*"—and may it be full four years before they shall be again unearthed. Men begin to look as they were wont, and there is every reason to believe that before long the world will be moving on in its old accustomed track. Literature has been almost entirely overwhelmed, for the past few months, in the din of "Free-men in Council," of Preambles, and Resolutions, and Election Returns—so that now there may almost be said to be a mental "famine in the land," the miseries of which there is doubtless some provident Joseph standing ready, with ample stores, to alleviate.

The Cochituate Water Festival, on the twenty-fifth of last month, was a holiday worthy of remembrance. The day itself was one of the most glorious with which the sun ever visited this planet, and the procession was a very long, splendid, and tiresome display. The parched lips and thirsty tongues of the thousands who were gathered around the fountain on the Common, demonstrated most unmistakably the true joy with which the first burst of the waters from their imprisonment was witnessed. The day was entirely given up to the celebration, and all seemed to throw themselves into it with hearty earnestness. The city was one immense, crowded beehive, yet the most perfect order prevailed, and there was hardly a policeman visible. I never saw fewer persons, on a similar occasion, who were manifestly under the influence of that which Mr. Richard Swiveller has facetiously denominated the "Rosy." Workmen are now engaged in introducing the water into dwellings throughout the city—private celebrations are held every night—young "inglorious Miltons," not content with Cochituate's crystal stream, satiate their thirst at Castalia's fount, and fill the corners of the newspapers with exceedingly blank verse.

Mr. Macready concluded an engagement of three weeks' duration, in this city, a week ago last Thursday night. Taking into consideration the high political excitement which was raging—never more fiercely than during the whole of that period—it was a most successful engagement. Mr. Macready's impersonation of King Lear, which is, it seems to me, as perfect as it is within the power of art to make it, only confirmed me in an opinion formed some years since, on witnessing a performance of the same character by one Mr. E. Forrest—that Lear cannot be acted. In that glowing piece of criticism on Lear, by Charles Lamb, with which every one is or should be familiar, the idea that I would express is enlarged upon and fully wrought out, in a manner which cannot fail to impress the reader most strongly. There are few, I apprehend, who can read it, without being most forcibly struck by its truth. But of all the acting, of which it has been my good fortune to be a witness, let me commend the Macbeth of Macready. There is a terrific reality which vitalizes his impersonation of the part, so that it is impossible to read the play afterwards

without the image of the guilt-stricken thane constantly haunting the mind. There may, perhaps, be one or two passages which are marred by unconscious mannerism; but, as a complete whole it is, to my poor sense, the height of dramatic art. From the moment of his first encounter with the witches, when his breast swells with the ambitious visions which the "all hail hereafter" has conjured up,—to the last sad scene where he turns in guilty cowardice to flee from his pursuers,—it is Macbeth we see, and not the actor. It is difficult to point out peculiar beauties where the whole is perfect, but I should not hesitate to say that the exclamation to Lady Macbeth, in the first act, "We will proceed no further in this business," &c., and the brief dialogue between Macbeth and Lenox after the murder of the King, are the most genuine touches of nature I ever witnessed on the stage. There are several places in the tragedy where the entire action of the piece seems to be suspended—a frightful silence reigns,—the storm of excitement in which Macbeth is hurried to his bloody deeds, is for a moment stilled, and both he and his wife are left alone, with no companion but the spirit of wild despair which preys unceasingly upon their guilty souls. Such are several of the soliloquies, and the mournful scenes in which Macbeth envies even those whom he "to gain his place has sent to peace," and in which he declares that he has "lived long enough." It is in these passages that Macready's great excellence lies. I have seen actors who can give a terrific effect to the corporeal agonies of the murderer, but none who, like him, lay bare the human soul, in its most appalling workings.

The principal subject of conversation in the literary circles at present, is Macaulay's long-looked-for History of England. All await the coming of the first of December in a state of hungry expectancy. Many think that in it he will curb his active intellect, divest his style of all ornament, confining himself to plain narrative; and but few are so ardent as to think that he will risk his brilliant review-style in the composition of a work of such magnitude. The extracts which the Literary World has given in advance, give reason to think that nearly all will be agreeably disappointed. I believe that it was Louis XIV. who claimed to be the French nation; but he certainly was not alone in his idea, for nearly all the historians who ever chronicled a battle or a coronation, seem to have supposed that in writing the history of a country, it was only necessary to record the succession of its rulers, and the political measures which characterized their respective administrations. In Mr. Macaulay's preface, an extract from which was published two or three weeks since in the Literary World, he announces his intention of giving a history of the people as well as of the kings of England. A history so written, and the work of so eminent a scholar as Macaulay, cannot but be a priceless treasure to posterity. I did intend to have said something particularly fine on the subject of history-writing, but the publication of that preface anticipated all my "dread exploits." Thomas Carlyle wrote in a most sensible manner upon this theme, in Fraser's Magazine, in 1830. A few words from his nervous pen may not be out of place at present.

"The time seems coming when much of this must be amended; and he who sees no world but that of courts and camps; and writes only how soldiers were drilled and shot, and how this ministerial conjurer out-conjured that other, and then guided, or at least held, something

which he called the rudder of government, but which was rather the spigot of taxation, wherewith, in place of steering, he could tap, and the more cunningly the nearer the lees,—will pass for a more or less instructive Gazetteer, but will no longer be called an Historian."

In the early part of last summer, there was published in London, a new life of Goldsmith by John Forster, a gentleman already well known in the world of letters by his faithful literary labors, but whose name will go down to posterity in most intimate connexion with that of the gentle and generous being whose "Life and Adventures" he has so elegantly depicted. Why is it not reprinted? It is a glorious book—written in the spirit of a man who really loves his subject. Mr. Serjeant Talfourd, in his "Final Memorials of Charles Lamb," speaks of it as a book "in which Lamb would have rejoiced, as written in a spirit congenial with his own." It is one of the most interesting books I ever read, and is written in a style of charming simplicity that would have delighted Goldsmith himself. I fear that I am getting rather wild, but a single perusal of it has made me so sensible of its beauties, that I am tempted to describe it, in the words of Cervantes, as "A treasure of contentment, a mine of delight, and, with regard to style, the best book in the world." Pray let some enterprising New York publisher print it at once, in the style to which its merits entitle it.

Mr. Nichols has in press a new poem by Lowell, which will be published about the middle of December. It is entitled "The Vision of Sir Launfal,"—an English Knight, on the eve of his setting out in quest of the Holy Grail.

The complete, illustrated, collection of the Poems of John Greenleaf Whittier, which has been announced at short intervals for more than a year, is at last completed, and is to be published next week by Messrs. Benjamin B. Mussey and Company.

The work is elegantly printed in one octavo volume of about four hundred pages, and is embellished with a number of fine steel engravings, among which is an excellent likeness of the bard himself, from a portrait by Mr. A. G. Hoyt, of this city.

Messrs. James Munroe and Company have in preparation an illustrated gift-book, entitled "The Beauties of Sacred Literature," edited by Mr. Thomas Wyatt, whose "Illustrated History of the Kings of France," and whose "Sacred Tableaux" have been favorably received by the public within the past two years. Also, "Merry Mount," a romance of Boston in the olden time, from the pen of a Boston gentleman of highly cultivated intellectual powers. Professor Agassiz will commence, in December, a course of twelve lectures, at the Lowell Institute, on the natural history of the Egg.

Mr. Henry Coleman has recently returned to this country, after a tour of about five years in Europe. The object of his visit was the preparation of an extensive work on the Agriculture of England and the Continent. More than one half of his "Agricultural Tour" has already been published in numbers, and he now intends to finish it without delay. As a witty writer and as a keen observer of human nature, Mr. Coleman stands high, and it is to be hoped that he will favor the public with a detailed account of his general experience as a traveller. He has sojourned among all classes of society, from the highest to the lowest, and is said to have penetrated deeply into the haunts of vice

and misery which abound in the large cities of the old world.

Mr. Ames, a talented artist of this city, has just arrived from Rome, whither he went a few months since for the purpose of painting a portrait of the Pope. He has brought with him the portrait, which is a full-length, and which has been pronounced, in Italy, the best likeness of the Pontiff ever taken; and will exhibit it to the public in the course of a few days.

Next Thursday is the day of annual Thanksgiving in Massachusetts; a day of dread import to the beasts of the field, and the fowls of the air. The proclamation of our good Governor is a most extraordinary production. The following is the opening paragraph:—

"Gratitude to benefactors is not only a duty, but it is also one of the most beautiful and useful sentiments that can move and animate the heart."

One hardly knows which to admire most—the striking originality of the sentiment, or the fearless courage which prompted its utterance in these days of moral cowardice and non-committalism. C. B. F.

Sketches of Society.

EGERIA.

OUR Knickerbocker conscript fathers, in the earlier days of Manhattan, were supposed to derive municipal wisdom from the Tea-water pump; a name which, under the new Croton dispensation, is fast becoming as classic as that of the Italian fountain from which Pompeilius drew bucketfuls of social suggestions, unconscious the while that he, in name at least, played the part of old Jamaica in getting up the civic inspiration; still, the queerest of all antique myths is that of the deification of spirits-and-water by the Romans, when they celebrated the coming together of Numa (*numa*) and Egeria.

And yet there was something more about that fresh water spring in the Latin grove than a mere pool for Roman cockneys to resort to of a Saturday afternoon! Not that one believes that Diana did really turn into a fountain of tears the Arician nymph, who dissolved with sorrow for the loss of her ermined sweetheart; much less can we credit that any black-lettered woman of those days had all of Blackstone and Coke upon Littleton at her fingers' ends, so as to supply Pompeilius with the required notes and hints for his Napoleon code; Themis herself, though of old an out of door character, delighting to be attended by the gracile and buskined Seasons, would only have delivered but wishy-washy oracles from a pond of cold water. Neither was Egeria the first Type of Teetotalism, as some might insist.

The truth is we all of us have an Egeria; we all, as a didactic writer remarks, we all of us hear

A whisper through the wood,
A voice like that perchance
Which taught the haunter of Egeria's grove
To tame the Roman's dominating mood,
And lower for a while his conquering lance
Before the images of Law and Love—
A mystic voice that ever since hath dwelt
Along with Echo in her dim retreat.
A voice whose influence all at times have felt
By wood, or glen, or where on silver strand
The clashing waves of Ocean's belt
Will clashing meet
Around the land—

and that voice—calling ever, like the marvelous horn of the German legend—"come away"—speaks to all of us, as we walk alone amid the wilderness of society, in tones which each one thinks peculiarly his own.

Did you ever sit by a pebbled brook watching for deer? It is then, when all the senses are achingly alert, that this mysterious voice will most pertinaciously urge itself into communion with you. Stilly at first, like the growth of vegetable-life made audible, it will creep over your senses from the last year's plaited leaves which no winds are rustling; you have it next as if from the wail of insects prisoned beneath the bark of the beech that leans over you; at last it mingles with the gurgle of the brook; and then it begins to shape itself into words of meaning import as well as ceaseless iteration; finally, it becomes a familiar sound that you are sure of having often heard before in scenes far different. That vocent wave is the same which spoke to the imaginative Roman; the same that 2000 years afterwards murmured to the moralizer of Ardennes; and still she is all your own Egeria who now gives it utterance for your ears only.

But it is not the civilized man alone which has his Egeria. The *Ocheebie* of some of our native tribes seems to embody the same conception of a Spirit-councillor, who is at the same time the ideal love of her forest worshipper. This Egeria of the American wilds, who by the way is not much darker than was her Italian sister, has her haunt chiefly in those evergreen woods, where the sunshine never comes down upon the moist stones around which the cozy mountain springs drip the whole year through; those peeping, half-fledged springs which, in their callow state, soon disappear again amid "the piled leaves," to emerge once more from the hill-side in the full vigor of confirmed fountainhood. They then generally make their appearance near some massive boulder or lordly crag, or are encircled by the gnarled roots of some giant of the forest. But higher on the mountain, where they first try their hesitating visit to the air, they belong to no particular tree or stone, and here *Ocheebie* claims them. Nay, it is *Ocheebie* herself, whose voice the pious hunter recognises in the vague, trickling sound from the dwarf wilderness of fern, and mossed pebbles spread out beneath the dusky colonnades of hemlock and white cedar, with the hoary birch standing here and there, like a ghost, amid their gloom.

Is it the imagination of the Red man, or is it his heart which first conjured up this superstition? Was it the involuntary coinage of fancy? was it the ingenious play of idling intellect, or was it the sheer aching need of a human heart in solitude, which embodied this Mountain-spirit for his companionship? Or again, was it the poetic dream of "the unsatisfied"—the same in the child of genius and in nature's child—which took similar shape in the mind of the inventive Roman, and the simple understanding of the Aboriginal American? The same poetic aspiration—

— "for the far off, the unattained and dim,"

that an American poetess* has put in such delightful numbers—the same avid quest that in Byron's verse makes us

— wither from our youth—we gasp away
Sick—sick—unfound the boom—unsleak the thirst.

An ideal craving, which the poet in the fierce volition of early life is ever attempting to realize, but which the mature general sense of mankind refers wholly to the imagination; and recognising it as a thing apart from the senses, shapes it for the universal mind into a pure creation of Fancy, an Egeria of the misty pool, an *Ocheebie* of the scarce emerging well-spring.

* Miss Winslow, of Portland.

Now there is one feature of the times in which we live which gives a most practical bearing to our attempts to trace the origin of this poetic embodiment. The Materialism in Philosophy which, since the days of the first French Revolution, has been abroad throughout Christendom, has aimed ever to banish Egeria from the earth, and she has avenged herself by coming back in a new form; through which, combining with other spirits, she is working a world of mischief. What is the modern dream of human perfection but a thing plucked from poetry to give vitality to the spirit of disorganization? An Egeria animating to fury the coarse and narrow brain of a knife-grinder? Let not the friend of "Progress" turn away offended. We are of the number of those who believe in the vast amelioration of the race; but among the many so-called practical schemes of the day, and in the great majority of the would-be practical minds of the day, we recognise only the visionary spirit which if left to act in the sphere to which it belongs, as a purifier of, and not a stimulator of the senses, would have made wisdom far more abundant.

In our own country, it must be apparent to every observer, that the wildest vagaries of crude system-mongering come from that section of the Union where the legitimate claims of the imagination are most denied; where every one in short is practically educated. It is not enough that Egeria bubbling in idleness, must gratify the sense of The Beautiful; she must take the place of the farm-mastiff and work the dog-churn. She avenges herself afterwards by masquing through a thousand schemes of social improvement, and turning common sense into a rioter.

There is a hope abroad, however, of better times. Fairy books for children have again come into vogue; and the nursery rhymes which wisely delighted the infant ear without appealing to faculties yet undeveloped, sport their delicious absurdities once more. It is quite possible that the next generation of children may be permitted to grow up, and not be dragged up. The jingling verse or old wife's tale which recreated the infancy of modern civilization is found to be rather suitable for the infancy of the individual. That was a great point of revived discovery within the last few years that children should be allowed to play, and now we are fast coming at the conclusion that their minds should play as well as their bodies, to attain a just development. We do not expect for some time to see fables for their instruction published without a "moral" appended to each, for we are still in too great a hurry to apply all mental improvement, and throw it at once into tangible capital; but the public mind begins to be awake to the philosophy of noiseless ministry to the faculties, and appointed seasons of intellectual development in order to make the full man ripen to well rounded maturity. The imagination thus playing its appointed part at the age when it is naturally dominant, will learn to act within its own sphere through life afterwards; and men will again come to worship Egeria by her own chosen fountains in the wildwood, instead of making a land surveyor of her in the employment of the vote-yourself-a-farm party, or dragging her through the streets of Paris in the hope she can make each laboring day in the year one long hour of carnival—a golden jubilee, with no one to spread the table or lay the covers of the endless festival.

Meanwhile it is a pity that there was not some Egerian fountain near Paris, where the Numas

of France could go to shed their poetry, and come back as did Pompilius, with a practical system of society.

C. F. H.

MUSIC.

On Monday evening "*Norma*" was produced at the Italian Opera House to a large and enthusiastic audience. The part of Norma was taken by Madame Laborde, upon the refusal of Signorina Truffi; Benedetti's indisposition still continuing Pollione was performed by Arnoldi, while Signorina Patti appeared as Adalgisa, and Valtellina as Oroveso. The part of Norma is one that requires much physical power and energy of action; it was rather feared therefore that it would be unfitted to Madame Laborde's lighter style of performance. But we were agreeably disappointed; we had hardly estimated this lady's power of tragedy aright; as it was, the audience were, in some parts, literally taken by storm. The opening recitative was well delivered, and the pause upon the upper A finely diminished. The *Casta Diva* was sung smoothly, with elegance and finish in the embellishments, but it lacked the earnestness of devotion; it was more literally a Cavatina than a prayer; but again the Allegro was perfect, the fine tone of the singer's voice, and its extreme flexibility, appearing to great advantage.

The Adalgisa of Signorina Patti was the best earnest we have yet heard of her future; this young lady is making rapid progress; the music was more happily suited to her voice, which is a true mezzo soprano, than the contralto parts, which are generally given her. She sang throughout with care, sometimes with feeling, and her delivery was less languid than usual. She has to contend with a harsh organ, very weak in the lower register, but patience has rendered manageable many much worse. The scene with Pollio was very good on her part, and needed only a more efficient tenor to have produced greater effect. In the succeeding terzetto Madame Laborde gave the triumph of the evening in her address to Pollione, which was not surpassed by any other part in the Opera. In the next act the chief effect was produced by the duet between Norma and Adalgisa, which met with an enthusiastic encore; though among the simplest portions of the Opera, and requiring nothing but light and shade, this duet generally secures the applause of an evening. In the latter part the want of a good Pollione was especially felt. Signor Arnoldi's performance was about the worst attempt at the character we have had the ill-fortune to witness. Almost inaudible in some parts, his attempts at execution are ridiculous. His voice is poor and inflexible, but in his action he generally avoids errors, by remaining very much in the back-ground. Signor Valtellina is a coarse and heavy singer, and with so much fine music at his command, he might have made infinitely more of his part. The chorus were, on the whole, respectable, but there was less care in their singing than we have generally observed. The orchestra was well managed, and with the exception of one or two accidents, which, when they occur in a well-known melody, are particularly unfortunate, the music was justly given. On one occasion the scenery, much to the amusement of the audience, refused to obey the will of the manager, but on the whole it was well arranged. The applause was vehement, bringing into practice that foolish fashion of calling for the performers between the acts.

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The Saxonia Band, a party of about three and

twenty performers, have arrived in this city from Dresden, and commenced last week a series of concerts at the Tabernacle. They are under the direction of Herr Hermann Eckhardt, a young but talented performer on more than one instrument. Each addition to our musical resources challenges closer criticism, without perhaps being better able to answer it. The present company consists chiefly of very young performers, such as almost every German town affords; mostly students on their various instruments, they have that national taste and judgment which is educational among the Germans, and enables them, when under the *bâton* of an experienced leader, to perform good music in excellent style. Without having many good solo players, or the genius of dance music, as seen in Josef Gungl, or the steadiness and finish of the Germania Band, so necessary for the rendering of classical music, they form a good company for miscellaneous performances. There are some excellent horn players among them; Herr Schuster gave a solo on the trombone, which displayed wonderful power over that unmanageable instrument. The chief feature of their first concert was the performance of Mendelssohn's music—the Overture to the *Midsummer Night's Dream*, and the *March in the same*. The first is extremely difficult, and was not given either with sufficient delicacy or energy; it requires great discrimination of light and shade to bring out its peculiar effects; and the tempo was taken much too slow. The march being less complicated was better played. It was, we believe, the first time it has been heard in this country; and it seemed to interest a large audience, as it should do. With a few waltzes, &c., their performances terminated, thus offering a pleasant entertainment to the music lovers of the city.

The Drama.

MR. FORREST AND MR. MACREADY.

EVERY friend of Art in this country has received with sentiments of the deepest pain a "Card" which Mr. Forrest has seen fit to publish with reference to Mr. Macready, coupled with the intelligence of the disgraceful theatrical riot in the City of Philadelphia. There is but one feeling respecting these occurrences—regret that a stranger of high honor and character, devoting his time among us to the better influences of his profession, should be exposed to personal danger and annoyance from a brutal mob, and that a prominent representative of the American stage should publicly address him in language insulting to humanity itself. The effect of this upon other countries must be prejudicial to our Theatre; though it is but justice to say that the steps taken have been severely censured in influential quarters.

On the first appearance of Mr. Macready, on his present visit to this country (*Literary World*, No. 88), we alluded to the rumor widely circulated, of a possible ill reception from the friends of Mr. Forrest, who it was understood attributed to the former the ill success of a visit to London;* but the occasion passed off without interruption, whatever elements may have been prepared for an explosion. A Boston engagement followed with success. But at Philadelphia, at the Arch Street Theatre, on the 20th November, Mr. Macready was met by the most violent and disgraceful annoyances. His performance of *Macbeth* was disturbed by

constant noises throughout the evening; pennies were thrown upon the stage, and an egg broken in front of his person. Still Mr. M. was sustained by the larger and respectable portion of the house, and at the close had the opportunity to make the following statement, with reference to the interruptions of the night:—

"He at length said he had understood, at New York and Boston, that he was to be met by an organized opposition, but he had abiding confidence in the justice of the American people. [Here the noise and confusion completely drowned his voice, and three cheers were attempted for Forrest, and three hearty ones given for Macready.] He resumed by saying it was the custom in his country never to condemn a man unheard. [Cheers and calls, in which Forrest's name was heard.]

"Mr. M. said that it had been said that he entertained hostile feelings towards an actor in this country, and that he had evinced a feeling of opposition towards him—all which statements, severally and in the aggregate, he declared wholly and entirely unfounded. The actor alluded to had done that towards him which he was sure no English actor would, and what he believed no other American actor would—he had openly hissed him. [Great noise and confusion, hisses, and hurrahs.] That up to the time of that act, he had never entertained towards that actor a feeling of unkindness, nor had he shown any since. [Collision in boxes, and great uproar all over the house.] When opposition in his country had been organized against a French company, he actively interested himself to allay it. [Here he said something of the disreputable character of those who participate in such outrages, which, amid the tumult, was lost to our ear.] He said he fully appreciated the character and feelings of the audience, and as to his engagement, if it was their will, he was willing to give it up at once [no! no!—cheers and hisses], but that he should retain in his memory the liveliest recollection of the warm and general sentiments of regard shown him, and should speak of the American people, whom he had known and studied for the last twenty years, with the same kind feelings that he ever had done."

It was expected that Mr. Forrest, then performing in Philadelphia, at a rival theatre, would discountenance this disgraceful insult. To the surprise of the public the following appeared in the *Ledger* newspaper:—

A CARD.—Mr. Macready, in his speech last night to the audience at the Arch street Theatre, made allusion, I understand, to "an American actor," who had the temerity on one occasion "openly to hiss him." This is true, and, by the way, the only truth which I have been enabled to gather from the whole scope of his address. But why say "an American actor?" Why not openly charge me with the act? For I did it, and publicly avowed it in the *Times* newspaper of London, and at the same time asserted my right to do so.

On the occasion alluded to, Mr. Macready introduced a fancy dance into his performance of *Hamlet*, which I designated as a *pas de mouchoir*, and which I hissed—for I thought it a desecration of the scene, and the audience thought so, too; for, in a few nights afterwards, when Mr. Macready repeated the part of *Hamlet* with the same "tomfoolery," the intelligent audience greeted it with a universal hiss.

Mr. Macready is stated to have said last night, that up to the time of this act on my part, he "had never entertained towards me a feeling of unkindness." I unhesitatingly pronounce this to be a wilful and unblushing falsehood. I most solemnly aver and do believe that Mr. Macready, instigated by his narrow, envious mind, and his selfish fears, did *secretly*—not *openly*—solicit several writers for the English press to write me down. Among them was one Foster, a "toady" of the eminent tragedian—one who is ever ready to do his dirty work; and this Foster, at the bidding of his patron, attacked me in print even before I had appeared upon the London boards, and continued his abuse of me at every opportunity afterwards.

I assert also, and solemnly believe, that Mr. Macready connived when his friends went to the theatre in London to hiss me, and did hiss me with the purpose of driving me from the stage; and all this happened many months before the affair at Edinburgh, to which Mr. Macready refers, and in relation to which he jesuitically remarks, that "until that act he never entertained towards me a feeling of unkindness." Pah! Mr. Macready has no feeling of kindness for any actor who is likely, by his talent, to stand in his way. His whole course as manager and as actor proves this. There is nothing in him but self—self—self; and his own countrymen, the English actors, know this well. Mr. Macready has a very lively imagination, and often draws upon it for his facts. He said, in a speech at New York, that there, also, there was an "organized opposition" to him, which is likewise false.

There was no opposition manifested towards him—for I was in the city at the time, and was careful to watch every movement with regard to such a matter. Many of my friends called upon me when Mr. Macready was announced to perform, and proposed to drive him from the stage for his conduct towards me in London. My advice was, do nothing—let the superannuated driveller alone—to oppose him would be but to make him of some importance. My friends agreed with me it was, at least, the most dignified course to pursue, and it was immediately adopted. With regard to "an organized opposition to

him" in Boston, this is, I believe, equally false, but perhaps in *charity* to the poor old man, I should impute these "chimeras dire" rather to the disturbed state of his guilty conscience, than to any desire upon his part wilfully to misrepresent.

EDWIN FORREST.

Philadelphia, Nov. 21, 1848.

We are disposed to make but few comments on this extraordinary "card." No grievances could possibly sustain its temper and language; while the alleged injury or non injury is left to rest, it would seem, upon the suspicion of the one actor or the assertion of the other. The one speaks from actual knowledge, the other speaks professedly from his belief only.

Whether Mr. Forrest's marked hissing of Mr. Macready's *Hamlet** was a propriety or an impropriety, must be left to the laws of the professional decorum of the stage.

Mr. Forrest speaks of his "right" to hiss Mr. Macready on the English boards; but he should remember there is not one "right" in a hundred in the world which is worth anything practically, while there are many which, if exercised, would be accompanied with decided inconvenience and injury. Rights sometimes come into collision. A man, for instance, in company, has a right to tell another person that he is a fool, if he honestly thinks so, on sufficient evidence; but the laws of society establish another, the right to wit of the boot, to be employed in kicking the offending gentleman down stairs, intercepted by a third—the might which makes right, to be able to do it. The right of one actor to hiss another is a right which interferes with other rights, at least of more convenience for social purposes, and when asserted belongs in the mildest language to the class of "*gaucheries*."

On the question of Mr. Macready "suborning" a writer of the English press, it may be worth while making a passing remark. Of the general worth of English theatrical criticism, we have Mr. Forrest's own testimony in a letter published by Mr. Leggett, in the *Plainedealer*, and so strongly worded as to have drawn forth, at the time, from an illiberal mind, the suggestion in a newspaper of this country, that the writer was endeavoring "to sustain himself in the good opinion of the English public." This was promptly and justly answered by Mr. Leggett, "There is a degree of dignity," wrote Mr. Forrest, "critical precision and force in their articles generally (I speak of those against me, as well as for me, and others also, of which my acting was not the subject), that place them far above the newspaper criticisms of stage performances which we meet with in our country."

At the same time Mr. Forrest wrote thus of Mr. Macready:—"Mr. Macready has behaved in the handsomest manner to me. Before I arrived in England he had spoken of me in the most flattering terms, and on my arrival he embraced the earliest opportunity to call upon me, since which time he has extended to me many delicate courtesies and attentions, all showing the native kindness of his heart, and great refinement and good breeding."

Of Mr. Forrest we know nothing personally, but we are familiar with his writings, and from the impression they have made upon us, in frequent vindications of right in matters of history and contemporary events, in the constant assertion of the laws of truth and beauty

* An expression used in that article, though intended only in the most general sense, is worthy of correction. It speaks of "certain passages with an American actor." There had been no hostile acts or communications passing between them whatever.

* The *pas de mouchoir* spoken of by Mr. Forrest, is the ecstatic movement to and fro on the stage, of the actor, waving a handkerchief, in the delirious success of the stratagem of "the play" before the King; an effect true to nature, and which may be witnessed in every repetition of the part by Mr. Macready.

in literature and the encouragement and elevation of dramatic ability, both on the stage and in the labors of new authors, we should think most decidedly, that he is not the man to be "suborned" or play the part of "toady." Mr. Forster is an able writer, who has faithfully earned a distinguished position.* With his American or anti-American prejudices we have nothing to do; there are shadows of the tribe which obscure the judgment of Englishmen and Americans:—but the suggestion of "dirty work" is non-natural in connexion with his name. If Mr. Forster is a "toady" to Macready, he is equally a toady to Wordsworth, Macaulay, Walter Savage Landor, Bulwer, Taylor, Dickens, Milnes, Mrs. Jameson, Mulready, and to others of the best men and best interests in England. It is the just policy of the *Examiner* newspaper, knowing the indifference of society to such matters, to assert the claims of artists and authors with distinctness and energy.

The brief passages for which the *Examiner* is responsible, appeared subsequently to the ill reception; and indeed we learn from a statement since made by Mr. Macready, that Mr. Forster was confined to his bed during the whole of Mr. Forrest's Engagement. The remarks of the *Examiner* were as follows:—

"Our old acquaintance, Mr. Forrest, the American tragedian, has played *Othello* at the Princess's Theatre during the past week, and, it would seem from the accounts (we did not see the tragedy), with entire abatement of that 'sound and fury' which distinguished his performance nine years ago. 'An you should do it, too terribly,' says that excellent dramatic critic, Peter Quince, 'you would fright the Duchess and the ladies.' According to the *Times*, the too terrible has subsided into the too tame. But we must venture to think the change a clear improvement, and great gain to the audience."

And, later—

"Our old friend, Mr. Forrest, afforded great amusement to the public by his performance of *Macbeth* on Friday week at the Princess's. Indeed our best comic actors do not often excite so great a quantity of mirth. The change from an inaudible murmur to a thunder of sound was enormous; but the grand feature was the combat, in which he stood scraping his sword against that of *Macduff*. We were at a loss to know what this gesture meant, till an enlightened critic in the gallery shouted out, 'That's right! sharpen it.' Miss Cushman, if she has not the appearance of *Lady Macbeth*, steered admirably against the injurious influences of such a consort."

Playful, certainly, but hardly "suborned." Other newspapers, the *Athenæum*, at least, were writing more favorably.

A diversion from the "Card" appears in a Philadelphia newspaper by the publication of a letter from Mr. Forrest to the novelist Bulwer, desiring the privilege of producing the "Lady of Lyons" and "Richelieu" at the Princess's Theatre and asking the terms, with the reply of Bulwer, who states that "he has invariably declined to allow single representations of his plays, but that if the plays were to be performed ten nights' each, within a period of five weeks, fifty guineas in advance would be the price." This is pronounced "almost without a parallel," the price is called "extraordinary," and the conditions "tyrannical,"—"arrogance insufferable," &c. We confess we do not see the horror of the matter. The conditions might not have been agreeable, but such things happen every day in business affairs, and it was no enormity in Bulwer to do what he pleased with his own plays, nor was the sum, we believe, larger than Anderson, Charles Kean, or any other actor would have been asked for the privilege. As for the price to the author it appears a trifling affair, a successful "star" frequently receiving four or five times the sum for a single night's performance from the public. Authors should share far

more liberally than they do in these receipts. An actor too, assuming the position of Mr. Forrest in London, might have been well disposed to pay even an extravagant sum to a distinguished author, the usufruct of whose dramatic writings he had long profitably enjoyed without cost, from the accidental absence of copyright protection.

Mr. Macready, influenced by the turmoil at Philadelphia, has issued a card in which he announces his intention of vindicating his veracity by resort to a legal tribunal—a doubtful policy, and quite unnecessary.

What is Talked About.

HERE AND THERE.

—The address delivered by Charles King, Esq., on the Anniversary of the Historical Society, on the "Chamber of Commerce" in this city, embraced many points of a general historical interest as well as the special *souvenirs* of the distinguished merchant members of that body.

—Miss Fuller's letters have of late grown quite rare in the *Tribune*,—it is said, from the engagement of the writer upon a book at Rome.

—The Simpson Benefit will take place at the Park Theatre, Dec. 7. The feature will be the combination of managerial talent, Burton, Mitchell, Blake, Hamblin—it is rumored, in the School for Scandal. Mrs. Hamblin, Mrs. Abbott, Mrs. Vernon, Miss Mary Taylor, and others are announced, and, not to be forgotten among others (for old New Yorkers), Mr. Peter Richings.

—Mr. Macready will give an evening of "Shakspearian Readings" at the Stuyvesant Institute, on Tuesday, Dec. 5th—from *Macbeth*. The entire proceeds of a second evening will be given to the Simpson Fund.

—A Shakspearian Exhibition is to be opened in London under the auspices of the Shakspeare Society, the proceeds of which are to be devoted to the fund for the purchase of the Stratford House and the maintenance of a Curator. The great attraction will be the Chandos Portrait liberally loaned by the Earl of Ellesmere, who purchased it at the recent Stowe sale. Any other portraits and engravings which can be obtained, will also be exhibited with autographs, copies of the early quarto editions of the plays, and other memorials.

—An Agent advertises to leave for England for the purpose of making genealogical inquiries respecting the families of the New England settlers.

—Littell's *Living Age* reprints an attractive article on Charles Lamb and his Friends, from the *Christian Remembrancer*.

—Mr. Boyle is delivering lectures in this city on Phonography with approval of the system for short hand purposes.

—C. Edwards Lester has delivered an address at the opening of the Cypress Hill Cemetery near Brooklyn, the site of the fall of Gen. Woodhull, to whom a monument is to be erected. The services were conducted by Rev. Ralph Hoyt.

NEWSPAPER CREDITS.

There seems to be a general awakening of the press on the subject of credits. The *Herald* insists vigorously on the acknowledgment of certain columns of statistics, &c., which are going the rounds without labels; the *Post* prefixes this curious heading to its Foreign Items, set in small caps, "Extracts

prepared expressly for the New York Evening Post, and not for the —," while we ourselves might issue several writs of replevin for various "waifs and estrays" from the *Literary World*. While it is irksome to us to make this general allusion, in our own case, to an unpleasant subject, it gives us pleasure to acknowledge the courtesy of the Press generally to us in their frequent quotations from our pages, and not seldom the generous remarks which accompany them. To be simply quoted in many of the journals of the country which we could name, is of itself a compliment. It is in no churlish spirit, therefore, that we call the attention of some of our contemporaries to the subject of "credits." American publishers, as well of newspapers as of books, have been so much in the habit of living freely on the brains of foreign authors, partially, sometimes wholly concealing the source of the *materiel*, that they really, from sheer force of habit, seem unacquainted with any means of recognising the just claims of the native producer. That the wrong is as great in one case as the other, no man with the least particle of honesty or reflection in his composition can deny. The circumstance of an author's living three thousand miles off, does not put him out of the court of conscience altogether. The force of moral obligations does not, that we are aware of, decrease with the squares of the distances; though to judge from appearances, it would seem that there is a general application of the well known physical law in that direction. The claims of English authors have not always been as well respected as they might have been by their own countrymen, even, in America; while in numerous forms, their rights have been invaded not merely in the non-paying way, which we do not allude to at this time, but in the delicate matter of appropriation; the name of the writer being withheld from his composition; the journal in which an article quoted first appeared not being mentioned; an American editor floating himself off on the title page of an English reputation; impertinent additions to or curtailments from the integrity of the original work, &c. &c.

The frequent forgetfulness of the American press on the subject of credits contrasts unfavorably with the universally recognised habits of our English brethren, at least in all established journals of any reputation. The Manchester *Examiner*, Douglas Jerrold's *Newspaper*, the *Literary Gazette*, the *Athenæum*, have frequent quotations from American newspapers, in all cases with the strictest punctilio on the subject of credits. As an illustration of the matter, we find in a late number of the *Anti-Slavery Standard*, published in this city, a journal of strict propriety in questions of literary honor of this kind, a paragraph relative to two credits in Douglas Jerrold's *Newspaper* given to two different American journals for articles, both of which had been taken at home, without acknowledgment, from the *Standard*. The *Standard* is a journal which employs weekly a number of able writers on its columns; and we believe it may be taken as universally the case that the newspaper which is most independent of foreign matter is most liberal in its acknowledgments.

We do not think anything on this question can add to the force of this simple anecdote from the *Standard*.

POETICAL ESTRAY.

In the *Courier and Enquirer* we find a beautiful version of an old Roman legend

* He is the author of the *Statesmen of the Commonwealth*, published by the Harpers, and annotated by Rev. Dr. Choules, and of the recent characteristic *Life of Goldsmith*.

with an application to a great modern social question in the United States, from the pen of a highly accomplished lady, Mrs. Elizabeth W. Long; who will, we trust, pardon our belles lettres tastes for, at least with reference to the purposes of the *Literary World*, preferring the fable to the moral.

"Once on a time," in the old days of Rome,
The beautiful old time, that lies in state
Within tradition's dim and echoing aisles.
And with the tall fair lights of Poesy,
In golden legends, burning round it, watched
By stately forms of steadfast-eyed Romance,
Like some great King that seems "not surely dead,
But sleeping," 'neath a carved canopy,
Waiting, with folded hands, his resurrection.
"Once on a time," a cry of wail was heard,
Startling the hearts of all that dwell in Rome.
Each, at his fellow Roman, stared with awe;
With wild bewilderment, the multitude
Ran to and fro, and shrieked, and in dismay
Called on the gods to pity, on the priest
To guide, and on the visioned Seer to say
The cause and cure of the wide spreading doom
That threatened to destroy the ancient town,
Its homes, its temples, and its halls of state.
Right in the midst of Rome a gulf had opened,
From east to west, mysterious and slow,
It wider stretched its earthquake jaws apart,
And muttered, "Ruin! woe! swift woe to Rome!"

Meanwhile not all unheard the people's prayer.
A word of wisdom was vouchsafed to them.
The Seer came forth, and with the awful front
Of one who hath had speech with the high gods,
And knows it, uttered thus the Oracle:
"All must end here, yon widening chasm will yawn,
Instantly, for its destined prey, nor close
Until great Rome hath ceased from off the earth,
Unless, with one accord, ye quick throw in
The choicest and most precious things ye have."
Then, as with sudden horror frozen, stood
That human sea, still as a mer-de-glance
Amid the mighty Alps, when through the heavens
The thunder of an avalanche dies away:

"Twas but a moment ere outstep'd a youth,
And gaining with a bound the temple's porch,
Spoke to the crowd, these few heart-kindling words
"What have we of most precious? gold? wine? gems?
Houses, and garments, and fair women? Nay!
Rome's brave sons are her jewels, naught but blood,
The best of blood of her noblest sons, will save.
Follow me then ye that are worthiest."
Then went they after him, the chosen youths!
Riding on horses, and with helm and spear,
And into that great gulf leaped with a shout;
Which straightway closing eagerly on all,
Old Rome was saved. * * * The legend endeth here.

THE NEWSBOY.

A characteristic sketcher in the *Tribune* hits off the peculiarities of the New York Newsboy, with several original traits of the manners of that important member of the rising generation, which smack decidedly of a new development.

"No wonder," says the writer, "they have customs and usages of their own; for this is, certainly, a peculiar business, which summons forth young boys, mere lads, at all hours, associating them in a manner with the mighty Press, at that early time of life, and cramming their pockets with silver, more spending-money than the richest Merchant's son, which they may disburse, when, how, and where they desire, without accountability to any one. They often make two and three dollars from a Steamer's 'Extra,' in an hour; selling from fifty to one hundred and fifty papers, at a heavy advance on first cost. It is the duty of the Newsboy to watch the Press, as a cat watches a mouse; to be on hand at all hours, seasonable and unseasonable, for foreign or domestic news of importance, as much as the Editor or Proprietor of the Journal. At the moment of delivery, he seizes the reeking paper, and, rushing forth like one distracted, they fill all the streets of the city, far and near, in an inconceivably short space of time, with their bold and startling cries. These are not always to be taken as Gospel. They sometimes bring on a Revolution impromptu, and depose a King without notice. Against certain members of the Royal Families of Europe, they seem to cherish a bitter spite. We believe the News-

boys itched for months to announce the deposition of Louis Philippe: as much might have been inferred from the fervor—the more than fervor, the fury—with which they bellowed out his downfall when (at last) it did come. We think, as a body, they would announce the flight of Prince Albert and Queen Victoria and the disruption of the British Empire, with the greatest satisfaction."

The newsboy, at the "Chatham," is the occasion of one or two good anecdotes.

"The most extraordinary feature, perhaps, in the whole history of the Newsboy, is his profound passion for the Theatre. This is one of the earliest uses to which he devotes his first earnings. The Chatham or the Olympic has, always, the first fruits. At the very opening of the doors he throws himself into the pit, and with judicial steadiness watches the progress of the piece. He generally takes possession of the middle of the benches: Many of them, by inscribing their names thereupon with a knife, securing them against invasion, and occupying them (as they suppose) by as good a right, and with more regularity nightly, than the rich frequenters of Grace Church and St. Patrick's, their pews, with their names emblazoned on polished plates, at an annual rent of five hundred dollars the pew.

"He affects (in his dramas) thunder and lightning, long-swords, casques and black-whiskered villains, with mysterious exits and entrances, in preference to every-day life. In bloody and violent death-scenes he revels like a little Pirate. There was a Mr. Kirby—he is gone now, poor fellow—we hope he passed into the other world at the R. H. door!—who had great favor among the Newsboys, by his convulsive and awful manner of yielding up the ghost on the Stage. Many boys, whose engagements did not permit an entire attendance, have paid the full price to be in at one of Kirby's death struggles. They were unquestionably the most magnificent things (of their kind) ever seen in this country. The Newsboys, however, held the late Mr. Kirby to a strict account. If he omitted a single groan or distortion of feature, there was a general howl of disapprobation through the Pit, and that Actor was compelled, more than once, to go through the death-struggle a second and even a third time, till it satisfied the high requirements of these young censors."

A parting word of advice is not misapplied. The nuisance to which it alludes, has long been a discredit to the city.

"A piece of advice we shall venture, as the friends of these young gentlemen. If the passion is strong upon them to dabble in Literature, let them stick to the legitimate business of the Morning and Evening Newspapers, regular and extra, and not allow themselves to be seduced by grown men (who should have more sense and more self-respect) to deal in cheap French Novels and filthy Compositions of home manufacture, on a similar model. Let them shun the contraband sale of obscene books and prints, as they would red-hot coals of fire; which would burn up in them every good principle, and reduce them to a sapless, ashy, and worthless old age. We can imagine no more pitiful and revolting sight than one of these children, under the promptings of some old fiend in mischief from behind his 'respectable' counter, sneaking about the Hotels, Steamboat Landings, and Public Parks, having concealed in his bosom the seeds of ruin, and stealthily seeking to cast them in the laps of others. God must weep and devils grin, when poison is so diffused with a double damnation,

killing the soul of seller and buyer with a subtle and fatal power. Boys! You had better jump into a furnace at white heat, than to have anything more to do with this low and nasty traffic! Stick to the Newspapers!"

A VISIT TO THE POET WORDSWORTH.

A Correspondent (Sigma) of the *Courier and Enquirer*, in a travelling letter, gives the following feeling memorial of the poet Wordsworth at his home of Rydal Mount. It is the old age "frosty but kindly," of a man who early lent out his heart to nature and humanity, and who now receives his return with usury. How fine an illustration is this touching narrative, of his writings!

"I had proceeded but a few steps towards the house, when I perceived in the little yard before it a hale, stoutly-built old gentleman in cloth cap, plain black suit, and thick shoes, drawing an aged lady in a large hand-wagon; and the sounds I had heard were her childlike exclamations of delight. It was Wordsworth and his invalid sister. I involuntarily removed my hat and apologized for my intrusion. But not a word of that sort would either of them listen to. The old lady seized my hand, and broke out into a rhapsody about that 'dear good man, Mr. Coleridge.' Upon my dropping a word of sympathy for her helpless state, she began to repeat, in the most feeling voice, a hymn of several stanzas, expressive of her resignation to her Heavenly Father's will, and of her joy in view of the glories of a brighter world. The poet, evidently touched, stood silent, and as for myself, it required a stouter heart than mine to be unmoved by the scene. At length, the old lady let go my hand, and the poet intrusting her to the care of her nurse, led the way into the house. We were soon seated in a comfortable little room, which appeared to be half parlor and half library, before a blazing coal fire.

"I inquired respecting the health of the sister we had just left: 'Poor thing!' says he, 'she was most dangerously ill twelve years ago, and has never recovered from the effects of it. She requires the most constant care; but she is a great blessing to us all. We all take the greatest interest in her, and feel that she is the means to us of invaluable moral and spiritual good. If it were not for the sick and the old and little children, who are constantly appealing to the better feelings of our nature, men would soon become monsters.' I inquired respecting his own health.—'It is as good,' he replied, 'for aught I know, as it ever was. It would be folly to account old age youth, and there may be some malady secretly at work in my system that I know nothing of. But I believe I have seen many young men not twenty-five, who were actually older than I am now.'

"The conversation soon turned upon more general topics. He spoke of Coleridge,—of Southey,—of Schlegel, whom he knew intimately in France,—of the distinctive characteristics of English, Swiss, and Italian scenery, expressing by the way his conviction that the English lake district presented more attractions for a residence than any other part of the world,—of the grandeur and beauty of some of the old cathedrals of England,—of the tendency of railroads to produce a general neglect of the natural beauties of the country,—of the levity and fickleness of Frenchmen, and their incapability to govern themselves,—of the probability, nay the certainty, as he would have it, that the English would soon supersede the French as the court language of Europe—and, in short, talked most freely and delightfully on every subject that presented itself. To

be alone for one good hour as I was, I felt richly repaid me, if nothing else could, for venturing over the trackless deep. Before I took my leave, Mrs. Wordsworth, a matronly benevolent-looking old lady, and the poet's daughter, took seats with us; and I was soon made to feel that I was indeed in one of the happiest homes of England.

"Wordsworth's personal appearance is very similar to the likenesses you see of him prefixed to his works. There is a blending of thoughtfulness and benignity in his countenance that excites love and admiration at the very first glance. The upper part of his head is entirely bald, but long silvery locks fall upon his neck behind. His features are strongly marked, yet are contemplative rather than energetic in their expression. His brow is of extraordinary amplitude, and, though of sculpture-like smoothness, it has much of that worn severe cast too common to men habituated to deep reflection; his large greyish eyes, kindly and yet pensive, have a calm, earnest in-seeing look, such a look as belongs to eyes that 'can find in flowers thoughts too deep for tears;' and about his mouth there is a bland and almost playful expression that denotes a spirit glowing with all the sweetest affections and gentlest charities of life. His voice is most melodious, and his language of the most charming simplicity. He is now in his 79th year, yet his countenance is unwrinkled, and his frame scarcely bent. He takes much exercise, and great care to preserve his health, and daily may be seen walking along the roads or over the hills with all the vigor of a man yet in his prime."

ARREST OF A SYMPATHIZER.

MR. JAMES BERGEN, of this city, writes to the *Herald*, from Newgate, Dublin, and since some of the earlier passages of the Mexican war correspondence, we have met with nothing more graphic in the way of a "rough and ready" Americanism.

"As your valuable journal is not often burdened by an epistle from 'the spirits in prison,' I venture to supply your readers with one from the veritable cell of Lord Edward Fitzgerald. But, first, you will say, 'How came you there?' and I will tell you. I came to Ireland, the land of my fathers, on business and pleasure; and, arriving at a time when the natives were on the eve of an outbreak for liberty, I was immediately suspected of 'having steamed it over as the Envoy Extraordinary of the American Sympathizers for Ireland,' placed under a system of espionage by the Lord Lieutenant's army of detectives, and finally, arrested at my hotel, in the dead of night, by three armed policemen, who searched my person, clothing, bed and chamber utensils, expecting, evidently, to find several of Colt's explosive projectiles, and much treasonable correspondence; but they were mistaken. The only paper I had was a letter from my wife, with a lock of her hair; this was carried off in triumph by these minions, and I hope its perusal was the means of improving the Lord Lieutenant's morals. I was taken to the castle, strongly guarded, placed in a small strong room for a few moments, with a guard of four lily-livered chaps, armed with pistols and swords, and I could not avoid smiling at the fear they displayed, but I soon learned the cause. I was supposed to be an American General returned triumphantly from Mexico, and come to lead cohorts of pikes and shillelachs through the Irish boys to glory. After an awful pause of a few moments, a red faced, sleek looking detective, known as Colonel Browne, brother to the

late Mrs. Hemans, put his knobby red snout to the edge of the door, and gruffly pronounced my name, saying, 'You are accused of high treason;' and then turning to the tremblers said, 'Are your arms in good order?' Having been answered in the affirmative, he ordered me to Newgate, placing two policemen in, and two outside of the cab. The policemen had previously refused to show me their warrant, and the pot-valiant Colonel Browne would not exhibit to me the 'informations' upon which I was arrested."

Publishers' Circular.

TO READERS AND CORRESPONDENTS.—Noticing a similarity in several details, scarcely avoidable, between an article in last week's paper, descriptive of a day at the Art Union Rooms, and a well written paper touching on the same subject, in the *Knickerbocker*, we think proper to mention that the author of the article, a valued contributor, had not seen or heard of the paper in the magazine until after the number of the *Literary World* was issued.

To accommodate the increased demand for advertising of the season, we are again compelled to issue our journal of the size of 24 pages.

An early announcement will be made of the new volume of the *Literary World*, which will commence with the first week in January. As few copies will be printed beyond the actual demand, persons desirous of preserving complete sets should remit their subscriptions early for the year.

LITERARY INTELLIGENCE.

THE new Manchester novel of "Mary Barton" is highly spoken of in the English journals.

Thackeray commences his new work "Pendennis" in spirited style.

Leigh Hunt's new book on London, "The Town," has appeared in London.

Mr. Whipple's two volumes of *Essays and Reviews* have just appeared from the press of the Appletons.

The first part of a new Romance of New York Life, entitled "Money-penny, or the Heart of the World," has been published by Dewitt & Davenport.

The Life of Goldsmith, spoken of in another column by our Boston correspondent, has been announced for publication by the Harpers.

Mr. Richards will issue from the office of the Southern Literary Gazette (Athens, Ga.) a new Juvenile Magazine for 1849, with illustrations, entitled "The Schoolfellows."

The December number of the Union Magazine contains, among many good things, another Fairy Ballad, "Cinderella," from the pen of Mrs. Whitman and Miss Power. The versification is sonorous and salient, and the story is told in a most piquant and graceful manner. The intrinsic beauty of this charming legend has been too long suffered to remain obscured by the soiled and tattered garb of dogrel verse.

Robert Chambers, in his rare and curious collection of the popular Rhymes of Scotland, has given a version of Cinderella, under the title of "Nippit-fit and Clippit-fit." The Germans have the same story under the title of "Aschenputtle," or Ash-pit. This story of Cinderella, he says, is of great antiquity, having a Teutonian, or rather Tartar and far eastern character.

Messrs. Harper announce "Lavengro, an Autobiography," by Borrow, author of "The Bible in Spain;" Leigh Hunt's "Autobiography;" The Life of Theodore Hook; Thackeray's "Hoggarty Diamond" and "Pendennis;" Dickens's new Christmas Tale.

Under its new name of *Sartain's Union Magazine*, the monthly formerly published in this city, makes its appearance in Philadelphia, on the 1st Dec, and from the number shown to us by the New York Agents, Dewitt & Davenport, comes forward with great spirit and enterprise to maintain its place among its competi-

tors. It has 80 well printed and well-filled pages, from eminent writers, besides the customary allotment of plates, a newly-designed cover, &c. Among the contributors we notice the names of John Neal, A. B. Street, Mrs. Kirkland.

BOOKS PUBLISHED IN THE UNITED STATES FROM NOVEMBER 25TH TO DECEMBER 2D.

- ADAMS (J. Q.).—POEMS OF RELIGION AND SOCIETY. 18mo. pp. 108 (W. H. Graham).
AMERICAN (THE) GALLERY OF ART. Edited by J. Sartain. Illustrated. 4to. pp. 111 (Lindsay & Blakiston, Philadelphia).
BERFORD'S WORLD AS IT MOVES. No. I. 8vo. pp. 40.
BIBLE EXPOSITOR (THE). Confirmations of the Truth of the Holy Scriptures from the observation of recent travellers, illustrating the manners, customs, and places referred to in the Bible. 1849. 18mo. pp. 330 (Carter & Brothers, New York).
BRITISH AND FOREIGN MEDICO-CHIRURGICAL REVIEW. No. IV. Oct., 1848. 8vo. pp. 288 (R. & G. S. Wood).
CLEVELAND (C. D.) COMPENDIUM OF ENGLISH Literature from Mandeville to Cowper. 12mo. pp. 776 (E. C. & J. Biddle, Philadelphia).
EASTMAN (CHARLES G.) POEMS. 1848. 18mo. pp. 208 (Eastman & Davenport, Montpelier, Vt.).
HART (JOS. C.)—THE ROMANCE OF YACHTING. Voyage the First. 16mo. pp. 332 (Harpers).
HISTORY OF THE NESTORIANS OF PERSIA. 18mo. pp. 173 (American S. S. Union).
LAMB (CHARLES AND MARY)—TALES FROM Shakespeare. 40 engravings. 18mo. pp. 348 (C. S. Francis & Co.).
LIGHT ON LITTLE GRAVES. 12mo. pp. 144 (American S. S. Union).
PAUL AND VIRGINIA. By B. St. Pierre, with a Memoir. Illustrated. 4to. pp. 94 (Hogan & Thompson, Philadelphia).
PLUMER (W. S.)—SHORT SERMONS TO LITTLE Children. 18mo. pp. 123 (American S. S. Union).
READ (HARRIETTE F.)—DRAMATIC POEMS. 8vo. pp. 237 (Crosby & Nichols, Boston).
SELECT CHRISTIAN AUTHORS, with introductory Essays, containing works by Leslie, Lyttleton, Doddridge, Owen, Bates, Baxter, Howe, &c., &c. 2 vols. 8vo. (Robert Carter & Brothers, New York).
VATTEMARE (A.)—REPORT ON INTERNATIONAL Exchanges. pp. 39 (J. & G. S. Gideon, Washington).
WHIPPLE (EDWIN P.)—ESSAYS AND REVIEWS. 2 vols. 12mo. pp. 360, 370 (D. Appleton & Co., New York).

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